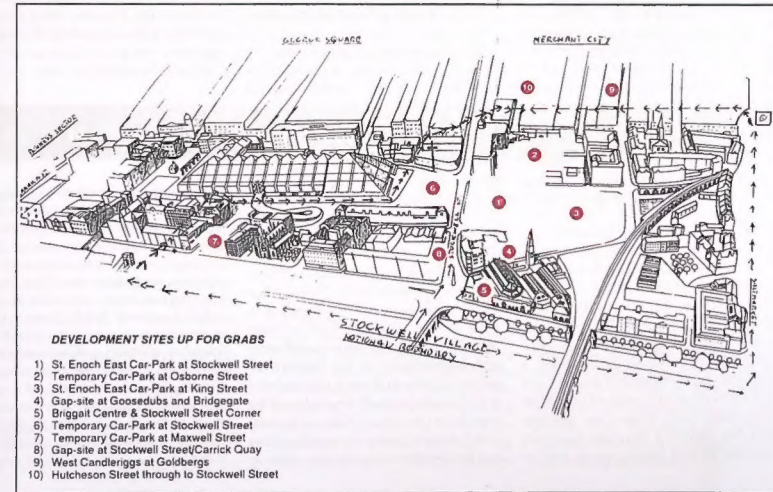


THE STOCKWELL VILLAGE

A Public Dialogue



The Stockwell Village: A Public Dialogue

In recent years, Glasgow's waterfront from Saltmarket to Jamaica St. has deteriorated to a disgraceful level and the river-bank is almost a no-go area. Yet it runs alongside a street so rich in human institutions that it should be courting with people; Strathclyde University student residences, St. Andrew's Cathedral, Paddy's Market, Hope House Hostel and the City's High Court. Plus the flow of people from Gorbals, the Nautical College, the Central Mosque and Sheriff Court. Such social infrastructure would normally ensure the health and wealth of any area. However, when it is blighted by badly-lit streets, sprawling car-parks, abandoned developments and derelict buildings, folk might be less inclined to bring their goodwill. It's to their credit that local residents and traders strive to maintain the traditions of the Clydeside, Briggait and Stockwell. True especially of Paddy's Market and the second-hand shops in the railway arches along the Briggait, which provide an essential service for those who can't afford High St. prices. The people are side-lined as the future of the area lurches from one grandiose development proposal to another. Current planning attitudes seem to suggest that it could be up for grabs in a way that will do no favours for Glasgow. We have already witnessed the sort of grab-and-smash cynicism that replaced the St. Enoch Station and Hotel with the modernist monstrosity of the St. Enoch Centre.

The concept of the Stockwell Village seems to have confused a number of folk. Some, no doubt, stubbed out their castellas in consternation but others felt they had to rush out and declare their bewilderment; obviously disturbed by such village-idiocy. For them it's a sacrilege to give a traditional, common community a collective profile in order to protect it and promote it out of its threatened extinction. They didn't seem to have any problem with the historical linguistic mutations that led to that other ancient part of

Glasgow being named after the 18th century merchants whose merchandise was almost wholly procured from colonial slavery and slave-trading. The Stockwell Village is more than a tongue-in-cheek notion as it reflects the current activities that keep the area alive. Other than Paddy's, the Antique and the Junk Markets there's not much other commercial activity. Whatever trade there is comes from the arts and entertainment sectors and this is now far and away the dominant characteristic of the area. Art studios and galleries, recording studios and music and bookshops; theatres, concert forums, ceilidh places and numerous venues hosting writers' groups, folk, blues, jazz and comedy clubs and wan-singer-wan-song karaoke pubs. Along with the countless other bars, cafés and restaurants which serve them, they are all as busy as they could be... and there's enough business for many more. The people, players, patrons, contributors and clientele who populate the area, travel from far and wide to take pickings from this rich cultural undergrowth.

As someone said 'just like Greenwich Village in New York'. Aye that'll be right! The Stockwell/Briggait could never become such a comfortable, middle-class, Bohemian ghetto; its roots are too deeply sewn in the ways of common working people. Whether or not critics agree with the Stockwell Village image, they can't deny the village-feel of the area. If they do, well, maybe their knowledge of the community is not as embracing as they would like to think. It could leave them with a suspicious eye for modest next-door developments while assuming that every major investment is wrapped up in good fortune. History shows us with unerring stubbornness that any community with a dependency on big commercial/industrial interests is one at constant risk. It is blindness to this that has allowed the heart to be torn out of Glasgow. In these post-industrial times, it is smallholdings and independent concerns that will keep

the community economically and socially vibrant. Instead of puffing and huffing, those who want their voice to be heard should holler a welcome to come down to the Stockwell and pump some marrow into the spine of Glasgow's Old Town. What's needed is regeneration from within. Affordable housing for rent, reasonable commercial leasing, the re-planning of the river-bank and the Briggait Centre area, the completion and occupation of developments and properties along Clyde St. and the opening of St. Enoch East car-park to a number of development plans rather than waiting for the one huge project to emerge. This requires co-operation among all interested individuals and agencies in the area. Only then will the Clydeside once again flourish with the stems of staunch humanity that can withstand the winds of change that have battered Glasgow to bits. It is an historical reality that while towns and cities have been decimated by post-industrial decline, villages have fared much better because they survive modestly, within themselves. Better rustic than rusty and...

Small is beautiful!

The Pub: A Community Partnership

WHETHER intemperant or tee-total, people today cannot ignore the existence of pubs. Opportunities for association have declined along with industrial, social and religious organisations and with such deteriorating public-interaction, the pub has become more critical in the life-styles of ordinary folk. In present times of economic recession they are being forced to develop a more meaningful community function. No longer can they simply open the doors and expect customers to pile in with their pay-packets. They now have to gladly cater for social-functions and community events that once were served by church

In Defence of Paddy's Market

The reason that every city in the world has second-hand markets is because they are needed by those who can't keep up with the cost of living. In today's times of chronic economic depression they are the essential provider for countless families. Paddy's Market has served this function longer than any other existing market in Glasgow. It is located under the railway arches in Shipbank Lane and along the Briggait because this was central to the area that the poor immigrants from Ireland first settled. It was also one of the few places that the poor of Glasgow were allowed to buy and sell to one another to sustain a marginal existence; and this was no historical mistake.

The Briggait/Calton/Stockwell had been vacated by the merchants and mill-owners who built it, as they fled the pollution of their own factories. For over a hundred years since then, the area became known for all kinds of markets which served the less affluent among the City's population. By the early 1970s as inner-city demolition had almost completed its course and the people had been moved out to the housing schemes, the Fish Market finally closed leaving most of the area abandoned and in serious disrepair. Since then, it has been up for grabs and many city-planners and potential developers see Paddy's Market as the factor that is holding things up. In recent years there have been numerous

attempts to gentrify the area by building up-market shops and apartments like the Briggait Centre and Carrick Quay. These have failed, not because of Paddy's Market but because there is 'no' market for that type of development in a traditional working class area like the Briggait. There have been recent attempts to confine Paddy's Market to a smaller area by fencing off gap-sites around it and this renewed worries that it was going to be closed altogether. After a campaign by the public and market traders, the Planning Dept gave assurances of its tenure and this was followed by a personal press-release from the M.P. Jimmy Wray. He gave himself and the city council a pat on the back for their stoic support; about one week later more fences were put up.

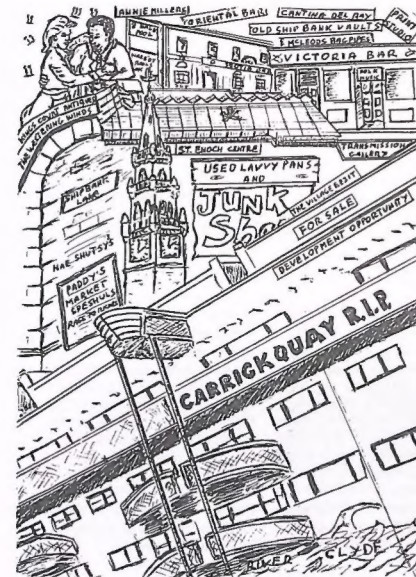
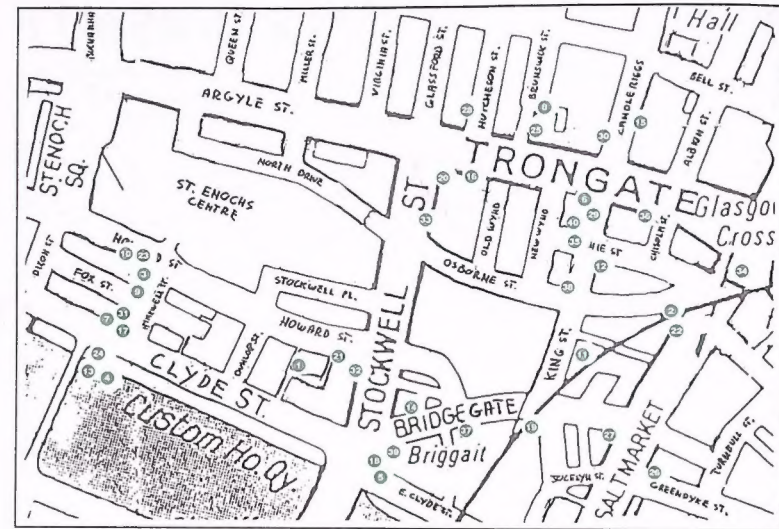
Mr. Wray omitted to say that the imminent extension to the High Court includes car-parking which might encroach on Paddy's Market. He also forgot to say that the present main doors are being closed for good as soon as the extension is completed with the 'new main entrance' being in St. Margaret's Place. Will the prestigious High Court of Glasgow tolerate the continued existence of Paddy's Market right outside its front door? Will it have the final excuse to get rid of it and make way for the developers? According to most traders, Paddy's Market is safe for another hundred years. But they are concerned that all the recent



negative talk about closure is leaving the impression that the Market has no future. The message is loud and clear; Paddy's is still open and will be for a long time to come.

home. The social-orientation of licensing-laws also facilitates the introduction of young people to socially acceptable drinking habits. If this can continue to promote responsible business attitudes among publicans, making them sensitive to their community, prices and standards, it might also attract adolescents away from the current sub-culture of street drinking. Although still guided by profit-motive, pubs are now integral to any community's resource structure and can be encouraged to be positive elements in society through the strengthening of mutual respect

between them and the people. Some argue that they have a detrimental effect on many families and while this cannot be denied, most alcohol abuse will occur with or without them. It is also true that too many publicans and brewers couldn't give two hoots about how they fill their tills. Only the community itself can make them more responsive to the local limitations and demands through their habits of custom. Regardless, that pubs are here to stay and are the main focus in leisure and entertainment for most people, is as obvious as the certainty that their function is no longer only for the drinking of alcohol.



Places of interest in 'The Stockwell Village'

- 1) Annie Millers Pub & Restaurant Modern Glasgow Pub
- 2) Cantina Del Ray Mexican Bar & Restaurant
- 3) Charlie Parkers Showbar
- 4) Circa Discotheque Ra Dancer
- 5) Clutha Vaults Writers'/Folk/Blues Pub
- 6) Cranhill Arts Gallery Gallery of Photography
- 7) Fazzi Bros. Restaurant Italian Deli/Restaurant
- 8) Fox and Hound Bar & Diner
- 9) Fury Murrays Modern Live Music Venue
- 10) John's Inn New City Pub
- 11) Kings Court Antiques Market Collector's Paradise
- 12) King St. Gallery Paintings & Prints
- 13) Liner's Restaurant Clydeside Cuisine
- 14) MacLeods Bag-Pipe Makers Music & Accessories
- 15) McCools Ruling Cowboy Blues/Folk/Jazz/Jive
- 16) McDonalds Burger Restaurant A la carte Mac-burgers
- 17) Morrisons Bar X-Gull Shop & Bar Meals
- 18) Nugen's Throne Used Lavvy Pans & Junk
- 19) Paddy's Market Glasgow's Oldest Market
- 20) Heardons Snooker Hall Open till 3.00am
- 21) The '9' Bell Pool Hall Licensed till 2.00am
- 22) The Empire Bar Traditional Bar/Lounge
- 23) The Granary Restaurant Health Food Café & Bar
- 24) The Jukebox Clydeside Disco Bar
- 25) The Mire Bar Bar & Function Lounge
- 26) The Moray Arms Dominoes & Darts Pub
- 27) The Old Ship Bank Vaults M.C. Singaround Pub
- 28) The Oriental Bar Wan Singer Wan Song Pub
- 29) The Print Studio & Gallery Workshops & Gallery
- 30) The Riggs Bar Old Style Glasgow Pub
- 31) The Riverside Ceilidh Club Ceilidhs & Concerts
- 32) The Scotia Bar Folk Club & Writers' Pub
- 33) The Twilio Restaurant Fish 'n' Chip Restaurant
- 34) The Tolbooth Exhibition & Art Space
- 35) The Transmission Gallery Exhibition & Art Space
- 36) The Tron Theatre & Café & Bar Playhouse/Concert Venue
- 37) The Westering Winds Just a Pub
- 38) The Venturs Café Bar Modern Bar & Restaurant
- 39) The Victoria Bar Traditional Folk Music
- 40) Wasps Art Gallery Art Workshops & Shows

SCOTIA BAR

Est. 1792



Oldest pub in Glasgow

Glasgow Folk Club and Writers' Retreat

1st OF MAY POETRY PRIZE

JUDGES

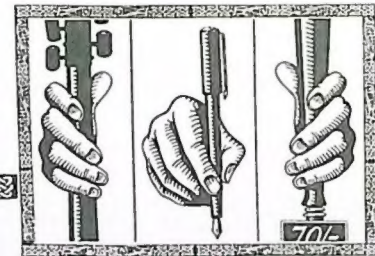
Liz Lochhead Tom Leonard Valerie Gillies Edwin Morgan

Shortlist Selection Panel

Raymond Ross Joy Hendry Kenny MacKenzie Tessa Ransford
Cenchrastus Chapman West Coast Magazine Lines Review

Intermediate Judges

Janet Paisley Ronnie Smith John Linklater Brendan McLaughlin



A SPIEL GLASGOW AMANG US PEOPLE WRITING

THE SCOTIA BAR WRITERS' PRIZE



*'The passion of the men
and women of Scotland
has never been in
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time we paid more
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Scotia Writers' Prize is
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direction.'*

Billy Connolly

Edited by
BRENDAN McLAUGHLIN

Introduced by
BILLY CONNOLLY
JACK McLEAN
MARK McMANUS
KATY MURPHY
and ELAINE C. SMITH



Why did Ian Lang choose the Merchant Bankers Quayle Munro to prepare an objective study on water privatisation, who are they & why them? They are the financial managers of five companies all relatively small except for one, Shanks & McEwan's plc which they have the closest ties to. This company's executive chairman knows a thing or two about modern, successful business procedure in Scotland for he is Hugh Runciman a chairman of British Steel, the Scottish Eastern Investment Company (who plan to invest in Eastern Europe with the money they ripped off from Scotland) and he is also a chairman of the Scottish National Trust (those guardians against pollution). Other directors include James Boyd of the Bank of Scotland, the British Linen Bank (who are handling the Scottish Power shares sell-off), Scottish Widows and Pensions Management; Anthony Alexander is a director of Hanson plc (who have recently acquired Kenneth Baker, a main architect of the Poll Tax) and David Munro of Quayle Munro itself.

The real process of privatisation is to create monopolies for the rich, this is certainly what happened with Scottish Power. Two of Scottish Power's directors are directors of the two richest companies in Scotland; No.1 Standard Life (with profits last year of £2,212.1m) has Nicolas Knenssberg. Scottish Widows No.2 (with a mere £1,014.8m profit last year) has Colin Black, who is also a director of Klienwort Benson and another East German Investment Trust. The entire boards of S. Life and S. Widows are made up of directors from various supposedly competing banks who cross over onto each side including the Bank of Scotland, the Royal Bank of Scotland, the British Linen Bank, the TSB, Banco de Santander, Flemings and so on. That great cornerstone of Tory ideology 'competition' doesn't apply to the big boys, they play Monopoly. The cross overs and insider deals are particularly obvious when you examine the line ups of Investment Trusts. Take Murray International Trust plc, it is entirely composed of non-executive directors who sit round a table pool their resources and put the fix in. Murray International has George Younger (of the Bank of Scotland, Scottish Equitable and United Biscuits), William Coats (of the Clydesdale Bank), Alexander Stephen (Scottish Widows) and Ray Johnstone of Scottish Amicable, Glasgow Cultural Enterprises, Murray Johnstone and Forty other Murray companies who all operate out of the same address (7 West Nile Street) all with slightly different combinations of company directors, all working out how to compete better: compete to exploit the poor that is.

Not just anyone can be the boss of both a bank and a privatised company as Quayle Munro will tell Ian Lang, you have to be part of the Super League who are routinely given sickening rises in salary, such as David Schaley who receives £1.2m from his Bank SG Warburg (not counting his fee from BP who make that every second, although they do have to put up with Norman Tebbit on the board). Despite the token protests on the telly about this by MPs it is they who inevitably join the boards themselves cashing in on more inside information. The salaries are 'justified', they say because it attracts the 'right kind of person' i.e. someone whose first motivation is profit, legality then comes second, morality is not on the agenda.

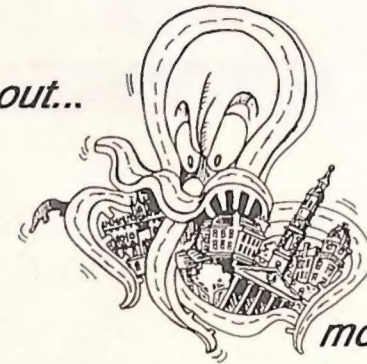
About 70% of directors salaries is related to the performance of their companies shares. The Banks, Insurance Companies and Investment Trusts, with their access to pension funds, take these and tie them in to their companies own performance. Those who manage a companies money have the 'closest link to that company imaginable. Those who hand the pension funds over to be 'managed' know this only too well and are in on the game, they see the financial success of the companies handling the cash as a bigger priority than the pensioners themselves who the lot of them would rather see drop dead.

Strathclyde Regional Council's pension fund (with its commercial market value of £2.4 Billion) is in the hands of Murray Johnstone & Scottish Amicable both run by Ray Johnstone. Murray Johnstone also 'advise' Allied Lyons, Havelock Europa (run by Sir Lewis Robertson who also runs Stakis and Lilley) and Meyer International (run by the CBI's Sir Peter Thompson) all of whom, together with Ray Johnstone's Glasgow Cultural Enterprises were the chief beneficiaries of the 1990 Council spending spree as their accounts show.

The Johnstone of Murray Johnstone is Ray, but who is the mysterious Mr. Murray whose name is absent from all of his named Forty companies, probably out of fear of the tax man? One other Murray company occupies a different adress and belongs to the David Murray of Rangers fame. Their financial advisor is called Noble Grossart who also advise Havelock Europa, Lilley and our old friends Scottish Power. Mr. Angus Grossart himself is a board member of the Bank of Scotland, STV and ofcourse Murray International which belongs to David Murray. Murray International is a holding company which seems to hold none. No doubt through Grossart's connections with George Younger on the Bank of Scotland David Murray checks up on the 'competition' and asks how much George, Ray and all the boys from the banks are making in all those Murray companies, they could all hire a box at Ibrox and have a cosier chat.

Some people are more careless however, take Ian MacDonald of Scottish Power, he also directs the Caledonian Bank where he sits alongside William Henderson who just happens to run another three companies: Lothian Electrical Machines, Industrial Solenoids and Mycalex motors all of whom would benefit greatly from such a neat connection in this competitive climate. Perhaps we should call in the Audit Commission on that one, indeed Ian MacDonald could tell them himself because Charles Stewart, a fellow director of Scottish Power sits on the Audit Commission. We've all had enough of this little game. If they go ahead and privatise water they'll find themselves playing against some real competition.

Look out...



*...there's a
motorway about!*

Come to the
PUBLIC MEETING:

7:00 pm
Friday January 18th 1991
DOLPHIN ARTS CENTRE
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Glasgow for People

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The Secretary of State has approved this colossal motorway plan - which includes the notorious Twin Bridges, parachuted in at the last minute without any public consultation whatsoever.

Glasgow for People are appealing against his approval of this disastrous plan which would destroy homes, shops, businesses, and pubs, and leave a trail of blight in its wake.

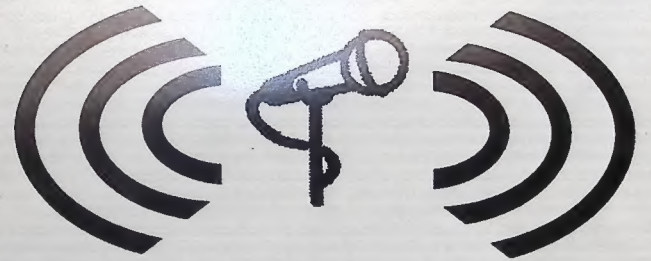
A giant new road will slice through the historic heart of Glasgow from Townhead down to Glasgow Green. This will effectively turn the East End, and especially the Barras, into a backwater, cutting people off from the city centre.

Thousands of people in London joined together last year and stopped the Government from building £4 billion worth of roads which would have ruined their communities.

As the hour of this vital court hearing draws near, can YOU help Glasgow to see the back of its motorway monster?

- Come to the PUBLIC MEETING: 7:00 pm Friday January 18th 1991
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DIRECTED BY KENNETH GRANT & ENAAN

MUSIC BY THE BOMB POETS

one two

one two
- hey

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DEEK

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ENAAN

HART

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SOUND HOUSE
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Oldest Pubs in Glasgow

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 Glasgow Folk Club and Writers' Retreat

1st OF MAY POETRY PRIZE

JUDGES


Liz Lochhead Tom Leonard Valerie Gillies Edwin Morgan

Shortlist Selection Panel

Raymond Ross Joy Hendry Kenny MacKenzie Tessa Ransford
Critic's Choice *Chapman* *West Coast Magazine* *Times Review*

Intermediate Judges

Janet Paisley Ronnie Smith John Linklater Brendan McLaughlin



Foreword by Liz Lochhead

**A SPIEL GLASGOW
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'The passion of the men and women of Scotland has never been in question, but it is surely time we paid more attention to the literary evidence of this produced by the same people. The Scotia Writers' Prize is but the first step in that direction.'


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Like any city, Glasgow is an ongoing process being continuously re-defined by the interplay between environmental, economic and social factors. Long before Saint Mungo founded his church in A.D. 543, prehistoric and Roman settlements had left their marks on 'the dear green place' which were never fully erased by the ecclesiastical submersion that led to the establishment of the Bishop's burgh in 1175. After the first bridge was built over the River Clyde at the 'Stockwell Shallows' in 1345, the community grew steadily and developed as a market town. Glasgow became a royal burgh in 1690 and when trade opened up with English colonies after the 'Act of Union' in 1707, there was unprecedented access to the lucrative colonial markets. The accompanying demand for shipping was met by the burgeoning engineering capability on Clydeside. The crucial factor, however, was the availability of cheap labour which had flooded to Glasgow in the 1800s from the brutal clearances and famine in Scotland and Ireland. They had come to look for work and it was they who made it the 'Workers City' it was to become. The demands of the colonial market led to Glasgow manufacturing and exporting such a wide range of goods that by the mid-nineteenth century it became known as the workshop of the world. So unrestrained was the industrialisation

THE STOCKWELL VILLAGE

process that the city suffered a level of social deprivation that forced the people to unite in struggle for basic living and working conditions. From such solidarity developed an intelligent and tough working class that refused to tolerate the hardship they were expected to endure and Glasgow became known the world over as the 'Red Clydeside'. Sadly this was not enough to stop the decline into the post-industrial society it is today. With the industrial infrastructure gone, it is now a city of shops and offices and peripheral housing schemes increasingly under threat from the effects of unemployment and social alienation. Any residential development in the city centre is mostly located in the 'Merchant City', named after the 17th century merchants whose fortunes were almost wholly procured from colonial slavery and exploitation of the poor folk of Glasgow. This was no

new experience, as poor folk have always been the victims of profiteering business principles. Luckily Glasgow's traditions and strength of character continues to be drawn from its people and it is their spirit of survival that allows the city to continue flourishing to this day. The 'Stockwell Village' is one of few traditional communities left in the city where ordinary folk live and work and their market area has been the Stockwell/Briggait for over 100 years. Stockwell Street is one of the original streets in Glasgow and with the exception of the 200 year survival of the 'Scotia Bar' and 'Clutha Vaults', it has undergone redevelopment over and over again. For long the welcome to strangers entering Glasgow across the River Clyde's oldest bridge, the staunch humanity of 'The Stockwell Village' has been maintained by its people's pubs. Not surprisingly they are now the area's main focus and contribute greatly to keeping it alive. Stubbornly reminiscent of Glasgow as the 'Workers' City', people come from near and far to participate in its colourful camaraderie. So, whether you like history or a hoe-down, poetry or polemics; blues or country; traditional Scottish and Irish, or 'Wan Singer Wan Song' ceilidh-oke, there's aye a welcome in the 'Stockwell Village' even if we have to go out and make a song and dance about it.

SCOTIA BAR



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Oldest Pubs In Glasgow

Glasgow Folk Club

CLUTHA VAULTS



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Glasgow Folk Club

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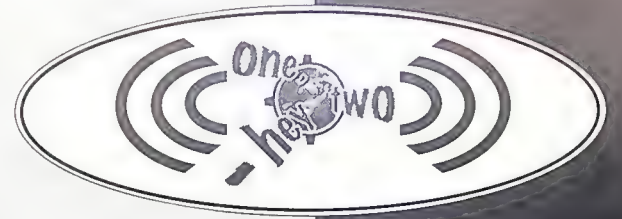
Saturday Afternoons
BLUE GRASS/COUNTRY MUSIC



Sunday Evenings
SONG & MUSIC WORKSHOP

Writers' Retreat
& Session Howff

SOUND HOUSE
theatre:



LITERATURE

LITERATURE

James Kelman on *The Blues Poets*.

I remember *The Poets* from when I was 17 or 18. It was difficult not to if you lived in Glasgow and listened to pop music. When I was 22 I started writing stories. I also wrote two plays, working with actor musician Alan Tall.

One night we went for a pint, having heard rumours of a good band playing at a local pub. This was 1987.

The place was jumping, people crammed inside and a lot of musicians in the crowd. Me and Alan had to sit outside in the public bar, but the music blasted through the wall anyway. It was *George Gallacher* on vocals.

He and Alan knew each other from way back and we got talking; we've been talking ever since. He was just starting a university course, similar to one I did 10 years earlier. I think he was 'going through a stage'.

Anyway he survived that and returned to the music and got a band together, some of the old squad and a couple of new folk: *The Blues Poets*.

Over the next couple of years we discussed doing some sort of project together. By this time I was a groupie but the roadie jobs were taken and Dougie filled the drummer spot 25 years ago. So I wrote them a play instead.

As usual things got complicated, and the project grew to involve 20 folk and we've taken out a loan, formed *Sound House Theatre*, set sail for unknown horizons, and those 'in memoriam' days, they're as far behind as we all want to leave them.



JAMES KELMAN

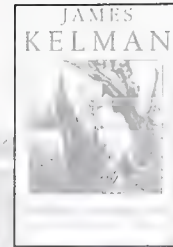
Plus there's room aboard the craft, that's the beauty of this deal, all you have to do is climb the ladder. It's better than Noah's Ark, we're all adult human beings and it's unsafe art we're practising.

The band in *One, two - hey* are survivors; musicians who are still doing it, still performing the music they want to; a mix of blues, soul and R 'n B. Their art is a team effort, created in performance, but the professional back-up that money guarantees doesn't exist.

Continual harassment is the only guarantee: a never ending grind of vans breaking down and PA systems not working properly; people not doing what they say they'll do; venue proprietors messing you about; even your instruments get abused and audiences are a lottery. At the same time you're trying to lead a normal family life, getting by with the minimum hassle. This ongoing struggle, an interminable succession of the most minor, most petty inconveniences imaginable, all designed to do your head in, combining to destroy the very discipline you've had to grab and cling onto in order to survive, not just as an artist but as a human being.

Of course this band has a 'history'. But when musicians of this quality are together this length of time then that has to be true. But history is only part of reality. The present is the greater part, and this play is the present. Here we have *The Blues Poets* and guests, live on stage, not just as musicians but as actors too, playing out a day-in-the-life of a band who aren't themselves, not anywhere near it, not on any personal level. But what do we mean by 'personal level'? Art is always personal. It's what the play's about.

James Kelman is best known as a novelist and short story writer; he was awarded the 1987 Cheltenham Prize (*Greyhound For Breakfast*) and the 1989 James Tait Black Memorial Prize (*A Disaffection*).

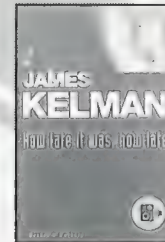


One, two - hey is Kelman's first play in five years and he notes: "A quality performance of music is integral to *One, two - hey*. It needs practising performance-musicians to play some lead acting roles. This is not an argument about 'authenticity'.



His most recent novel *How late it was, how late* was published this year and is currently shortlisted for both The 1994 *Writers Guild Award* and The 1994 *Booker Prize*.

But he is also a playwright and three of his full-length plays were published in book form under the title *Hardie and Baird* (Secker & Warburg, 1991).



"I'm not saying that every play about musicians must have musicians in the parts. But in this particular play the qualitative and genuine nature of the performance of music is **STRUCTURAL**. Obviously there is a difference between performing music and acting a performance of music. A similar distinction exists between the creation of art and a simulation of the creation of art. In this particular play it is necessary that the art of music-in-performance is created."

SOUND HOUSE
theatre:



MUSIC

MUSIC

The Poets are regarded as one of the most influential pop groups to come out of Scotland. They formed in Glasgow in 1961

fronted by George Gallacher. He and guitarist Hume Paton were blues fanatics, inspired by the likes of Lightnin' Hopkins, Howlin' Wolf and Sleepy John Estes.

However it wasn't long before they started writing their own material. The group became part of the Glasgow scene which flourished in the wake of Beatlemania, by 1964 becoming a regular attraction at the Flamingo Ballroom in Glasgow's Paisley Road West.

Their own songs, striking visual image and increasing popularity attracted Rolling Stones manager Andrew Oldham who signed the band in early 1964.

Their first single for Decca, *Now We're Thru*, was produced by Oldham. It owed little to the R'n'B which made up a lot of the band's live show.

Droning 12-string acoustic guitars, ethereal voices and heavy echo permeated the ballad, which became a minor hit (reaching number 30).

Extensive tours of Britain followed and then another single, *That's The Way It's Got To Be*, a high octave, driving slice of raw R'n'B that was arguably the band's best performance. However the single was poorly promoted and flopped.

Another single for Decca, the ballad *I Am So Blue*, failed to make an impression on the charts after which guitarist Tony Myles called it a day.

He was replaced by Fraser Watson, a young player from Glasgow.



THE POETS

This line-up recorded two singles for Oldham's Immediate label. The superb *Baby Don't You Do It*, a Marvin Gaye song, was given an almost acid rock treatment, with the band's trademark echo and ghostly backing vocals adding an air of psychedelia.

However the lack of chart success soon proved too much for some members. Rising tensions within the band and management problems soon forced George Gallacher to quit.

Thereafter members fell away one by one until by the end of 1966 only Fraser Watson remained from any line-up which had recorded. The new Poets included Andi Mulvey on vocals and Ian McMillan on guitar.

The band signed a new record and management deal which brought them back to Decca for two more singles. *Wooden Spoon* and *In Your Tower* again were somewhat different from previous Poets releases, with the latter having an Eastern influence from an overdubbed Indian flute.

MOJO magazine recently included the song in its selection of landmark British psychedelic records, along with the likes of Cream, Pink Floyd and Jimi Hendrix.

Again the singles made no impact and personnel upheavals followed. By 1968 Ian McMillan remained and he put together yet another Poets line-up with guitarist Hughie Nicholson and drummer Dougie Henderson.

This group struggled on until 1971 with numerous musicians passing through the ranks, but The Poets of Now We're Thru simply didn't exist anymore. That year Nicholson joined Marmalade and Dougie Henderson followed.



MARMALADE

After leaving The Poets guitarist Fraser Watson joined *The Pathfinders*, a Glasgow group renowned for its energetic covers of Tamla and Stax numbers. By 1968 record company interest in the band was growing, and a demo sent to London music producer and former Shadows drummer Tony Meehan was enough to persuade him to bring the group to London to record.

The resulting acetate of the Carol Kidd/Gerry Goffin song *Road To Nowhere* was taken to The Beatles' Apple Records by Meehan.

McCartney and Harrison were sufficiently impressed to sign the band.

However Apple insisted the band change its name to *White Trash*, which ultimately led to problems later.

The band's *Road To Nowhere* was a powerful, roaring version with singer Ian Clews screaming the lyrics over Watson's guitar volleys.

It should have been a hit but the band's name brought objections from the BBC, prompting Apple to withdraw all the first copies of the single and repackage them with the 'White' scored out.

This setback proved fatal to the single's success. Despite another single, a cover of The Beatles' *Golden Slumbers/Carry That Weight*, the band's album plans were shelved after the accountants moved in to sort out the company's troubled finances.

Despite gigs backing up the singer Marsha Hunt White Trash faded. Watson managed to get involved in the recording of George Harrison's *All Things Must Pass* album, but work for the guitarist was hard to come by. Within a couple of years he would be back in Glasgow.

Meanwhile former Poets drummer Dougie Henderson was touring the world with the highly successful pop group Marmalade. He recorded the hit singles *Cousin Norman*, *Back On The Road* and *Radancer* with the group and also joined them for tours of Australia, the Far East, South America and Europe.

But by 1974 he'd had enough of the chaotic lifestyle that being in a pop band brings, at the time citing "musical differences" as his reason for quitting. In reality the band were faltering anyway and the end looked near, and before long Dougie also returned to Glasgow.



THE BLUES POETS

White Trash's demise and that of Marmalade saw Fraser Watson and Dougie Henderson return to Glasgow to join Gallacher and form the *Dead Loss Band* in the mid-seventies.

The group was a heavy rock outfit whose music focussed much of the anticipated turmoil of the 1970s.

Original bassist *Gordon Pitcairn* left in 1975 to be replaced by

Jackson Clarkin.

In effect the Poets had reformed but the music was far removed from their whimsical pop of the sixties. The group became ear-splitting propagandists of the far left, attracting a hard-core cult following.

Barring the occasional break-up, this group continued to play until the late 1980s.

By then George Gallacher had tired of the heavy rock format and for a short time he withdrew from gigging altogether.

It was then that he returned to his first love-the Blues. In 1991 he formed *The Blues Poets* (what else?)

with guitarists *Willie*

Cunningham and *Scott*

McGowan. Inevitably

Watson, *Clarkin* and *Henderson* followed.

Scott McGowan was part of the original *Blues Poets* line-up formed by *George Gallacher* in 1991. A lover of jazz, he has brought that music's spirit of improvisation to the group's live performances.

His guitar playing is shot through with the influences of *Elmore James*, *BB King*, *Albert Collins* and *Eric Clapton*, but now and again his solos borrow more from the modal jazz of *Miles Davis* than the *Mississippi*.

Bassist and pianist *Jackson Clarkin*'s connection with *George Gallacher* goes back further than *The Blues Poets*. He joined *George* in the *Dead Loss Band* in 1975 and has played with the singer on and off ever since. In that time he has established himself as an inventive and highly versatile bass player.

SOUND HOUSE
theatre:



THEATRE AND MUSIC

Brendan McLaughlin.

"Neither having been here nor there with no intention of going anywhere in particular, I live in the knowledge that all we've got is all we've got and no one should be allowed to muck about with it. But, in this world of natural and structural inequality, I know that survival would be brutally arbitrary without reference to culture and art. Brokers of power and wealth surround themselves with state-controlled legal and political insurance. The rest of us must depend on ourselves, and art is our only means of defence. It is the only weapon that's available to us all and we should all learn to use it with whatever skill we can achieve. That's why, good or bad, I am involved in art in general and this play in particular."

Alan Henderson is a road manager with *The Blues Poets*, as he was with *Marmalade* in the seventies on the group's global tours.

Although a guitarist, Alan has never played in a band but he has done voluntary work in music therapy for children with special needs.



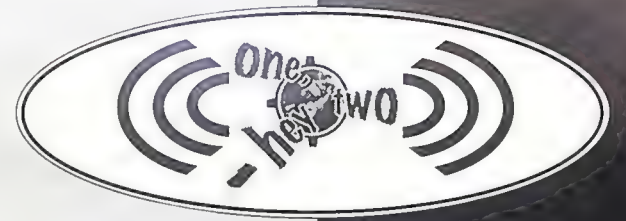
BRENDAN McLAUGHLIN

David Edgar has been a road manager with George Gallacher's bands since the seventies. He has worked offshore in the oil industry, as a sheet metal worker, in the construction industry and as a dodgems attendant. For many years he was a biker in East Kilbride's *Yo-Ho Brigade*. *One, two - hey* is his first venture into acting.

Kenneth Grant

Glennan is a highly respected actor and director. His career has spanned theatre, film, television and radio, experience he has imparted to those in the *one, two - hey* cast who have never acted before. His work has included directing *Hughie On The Wires* (Wiseguide) and *Trickledown Town* (Calypso), and roles in *Taggart* and *High Road* (STV), *The House With The Green Shutters* (BBC), *No Mean City* (7:84) and *The Cut* (Wiseguide), for which he received a London Fringe Theatre Awards best actor nomination.

SOUND HOUSE
theatre:



THEATRE AND MUSIC

THEATRE & MUSIC

Davie McKay has been a professional actor for 10 years. His theatre work has included *Damaged Goods* (Wiseguide), *Harmony Row* and *The Celtic Story* (Wildcat) and *Of Mice And Men* (Brunton Theatre). His television and film roles include the title role in *Stookie*, *Rab C Nesbitt's* nephew Screech, *Workhorses* and *The Justice Game* (all for the BBC); *The Girl In The Picture* (Antonine Productions) and the acclaimed short film *Close* (The Green Bridge Productions).



DAVIE MCKAY

In her acting career to date **Anne Marie Timoney** has played everyone from Marlene Dietrich to murderers Ruth Ellis and Myra Hindley. She trained at the Royal Scottish Academy for Music and Drama. Her theatre work includes *Road* (7:84), *Death Of A Salesman*, *Othello* and *The Merchant Of Venice* (Royal Lyceum) and *Wittgenstein's Daughter* (Citizens Theatre). Anne Marie's television and film work has included *Taggart*, *Dr Finlay* and *High Road* (STV); *Long Roads*, *Rab C Nesbitt* (BBC) and *Riff Raff* (Ken Loach).



GARY LEWIS

Gary Lewis's first appearance on stage was at the age of seven playing the title role in *Rumplestiltskin*. Tired of playing victims he left the profession for decades, in the intervening time working and studying. The wilderness years ended when he was enticed back into theatre with offers of more positive roles. He has since worked with 7:84 (*The Grapes Of Wrath*), *Borderline* (*East Side Story*) and *Paranoid Productions* (*10 Days In May*). In television and film Gary has appeared in *Close* (Green Bridge Films), *Down Among The Big Boys* (BBC), *Ladies Who've Been Kissed* (Granada), *Shallow Grave* (Figmint Films) and *Dr Finlay* (STV).



ANNE MARIE TIMONEY



ALAN TALL

Alan Tall is a prolific musician and actor who has worked in a variety of contexts. In acting he's rubbed shoulders with Harvey Keitel, Brian Cox and Mel Gibson and his musical experiences include playing with everyone from folk musicians Aly Bain and Dick Gaughan to blues legend John Lee Hooker and avant garde composer Cornelius Cardew. His acting career has taken him to just about every theatre in Scotland and he has also written music for television dramas and documentaries.

Violet Saint-James is known to Glasgow audiences as the singer with the blues band *Seventh Heaven*. Inspired by the great female jazz and blues vocalists (Billie Holliday and Etta James to name but two) Violet has been acclaimed as an exciting new talent on the Scottish music scene. Although she sang in the pubs of Glasgow as a teenager for three years in the seventies it was in 1992 that she returned to the stage, initially with the rock 'n roll bandleader *Rollin' Joe Dalton*. *One, two - hey* should confirm her growing reputation as a singer of great power and artistry.



VIOLET SAINT-JAMES

Mark Price is an actor, singer/songwriter and busker. He has appeared in numerous stage productions including Mean City Unlimited's *From The Calton To Catalonia* and Niahn Rhu's *Electra*. Last year the Derby-based independent *Meg Records* label released a cassette album of Mark's own songs and he is currently recording new material for another release in the new year.

Brendan McLaughlin.

"Neither having been here nor there with no intention of going anywhere in particular, I live in the knowledge that all we've got is all we've got and no one should be allowed to muck about with it. But, in this world of natural and structural inequality, I know that survival would be brutally arbitrary without reference to culture and art. Brokers of power and wealth surround themselves with state-controlled legal and political insurance. The rest of us must depend on ourselves, and art is our only means of defence. It is the only weapon that's available to us all and we should all learn to use it with whatever skill we can achieve. That's why, good or bad, I am involved in art in general and this play in particular."

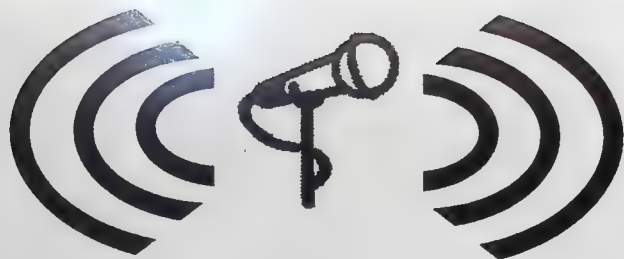
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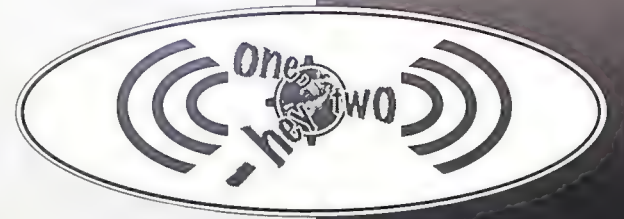


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SOUND HOUSE
theatre:



THEATRE AND MUSIC



SOUND HOUSE THEATRE

A BACKGROUND TO THE COMPANY

Nowadays it is something of a truism to say that theatre in Scotland has degenerated. But perhaps the degree of degeneration has been greatly underestimated. SOUND HOUSE THEATRE was formed by professional people to produce theatre that otherwise might not be staged. Our experience is broad-ranging, both in the arts and in general business practice. Like many others with an interest in Scottish theatre we have looked at ways that regeneration might occur.

SOUND HOUSE THEATRE has as its first production the world premiere of a play by an award-winning, nationally-known Scottish author. The cast includes certain names of legendary status in the world of Scottish rock and rhythm & blues music; other members of the cast are esteemed in the acting profession. The marketing potential is obvious. Yet no established subsidised company can afford to mount the production professionally. It might sound absurd to those with a business background but this is the present reality.

In fact the actual decision not to produce could be taken without bothering to read the script. Even the junior assistant to a trainee administrator could make that decision, based purely on the play's "artistic demands", in other words a "big" cast and a proper rehearsal period.

At an early instance we looked at the outcome of the relationship between public funding (channelled via the Arts Council and local government) and the artistic set-up. It seemed to us that instead of existing to support the creation of dramatic art, certain factors were strangling creativity through a varied set of "damage limitation", cost-cutting exercises. An unhealthy imbalance appeared to exist between technical-administrative costs and the resources being allocated to the finished product.

It is crucial to bear in mind that when we speak about the "finished product" we speak of the art itself, the actual performance of the play.

Theatre is also part of the entertainment industry and it is not good business practice to run a theatre where the standard of entertainment plays fourth fiddle to the switchboard, maintenance and booking office. Nobody goes to see a show because the theatre house has the best equipped administration section in town. This is not to devalue technical and administrative work. It is essential that these areas are organised thoroughly. But they exist at their most efficient when operating "out of sight". Scottish theatre is top-heavy with technical and administrative burdens. It is the art that suffers.

We are arguing that the relationship between public subsidy and Scottish theatre has become stagnant. It may not be the root cause of the overall degeneration but it is an important ingredient.

We further believe that the approach we have adopted differs from the critique being offered in other places.

At SOUND HOUSE THEATRE we have established the quality of our art as the primary criterion of the value of our company. Towards that end each member of the company, calling on our collective experience, enters into the technical and administrative duties. If we identify an area where specialist work is required then we move to acquire the right person for the job (stage design and sound production are obvious instances for a play such as this).

It was our decision that in the present theatrical climate we have no option but to reject public subsidy. Experience tells us that, in order to achieve the quality of art we want, it is necessary that we retain control of "the product". Therefore we seek to take on sponsorship from private business sources.

On the strength of our initial preparation we attracted a capital loan from a member of the local business community who has a personal interest in the arts in Scotland. This allowed us to develop SOUND HOUSE THEATRE, recruiting new members by personal contact, organising the technical and administrative side of things so that a minimum workload would be required by the time we resume our final 3 week rehearsal in early October.

And the proof of the pie lies in the eating. Advance media interest is now very strong indeed. The play opens at Glasgow's Arches Theatre for two weeks, followed by one week at Edinburgh's Traverse Theatre, then we travel for a further week at the Ormonde Multi-Media Centre, Dublin. It should be emphasised that media interest is guaranteed in three distinct areas; music and literature, as well as theatre.

A television production company are basing an hour-length documentary on *one, two - hey*, examining the legacy and present revival of 1960s music. *The Blues Poets* will be releasing an album of the music contained in the play and an American record company is releasing early recordings by *The Poets* (who have achieved cult status over the years). In addition the highly respected musician and Nashville-based recording producer, Mr Jay Vern, is very keen to record new songs by *The Blues Poets* and is currently working out the logistics of operating with the band between Glasgow and Nashville.

In the literary area our author James Kelman is now on this year's *Booker Prize* shortlist, one of the most prestigious, international literary awards in the land. Obviously this has aroused media interest throughout Britain and Ireland, and numerous requests for interviews. The result will be announced the week before our final rehearsals.

Coupled with this outstanding, nationwide publicity there is a great deal of good-will surrounding SOUND HOUSE THEATRE. It is certainly an ambitious venture, but there is nothing wrong in ambition. Without ambition there cannot be quality in art. And without paying due respect to the quality of the product there is no business that can survive for long, whether subsidised or not. This marks a basic principle in the philosophy of SOUND HOUSE THEATRE. Any profits made on the production of *one, two - hey* will be channelled into SOUND HOUSE THEATRE and its future projects (talks are already underway on these).

We seek sponsorship from the Scottish business community and ask that your company considers contributing to this. In return we offer you association with SOUND HOUSE THEATRE and the opportunity to become involved in something new and exciting in contemporary Scottish theatre. We suggest a figure of between £150 and £1500. If you are interested in our offer and feel it might meet with your own marketing and promotional programme we would be glad to hear from you. If you require a personal meeting or further information please don't hesitate to make contact with us.



An historic legal battle is about to take place. Glasgow for People is taking both the Secretary of State for Scotland and Strathclyde Regional Council to Court. We are challenging the approval of the new motorway plan for Glasgow, which includes Twin Bridges across the River Clyde. The Council

itself admits to having carried out no public consultation on this major new feature of the plan, before incorporating it into the Structure Plan Update 1988.

Thousands of local residents, businesses, community and amenity groups have objected by signing our petitions, writing letters, and buying Action Bonds (see back of brochure).

The Secretary of State has the legal duty to ensure that proper procedures are carried out by the local authority. What we seek in law is modest: that the Secretary of State return the Plan to the authority for proper public consultation on its major transport plans.

At stake is the very right of people to participate in planning issues of great impact on their lives. The legal battle by Glasgow for People could become a watershed in winning back the rights of people to have a say in how their environment is shaped.

To demonstrate to the court that this is an important right, we must show widespread support - Numbers Count! We also need £££ to cover the substantial legal cost of this Appeal at the Court of Session. Get a "share" of the action - Buy Action Bonds to help us sustain court action. (see back of brochure)

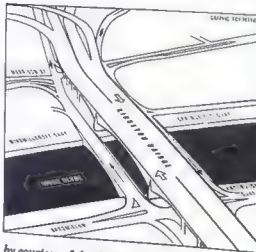
Twin Bridges

We object to the Twin Bridges Plan not only on legal grounds, but because of its disastrous physical and environmental impact.

- The new expressway bridges beneath the Kingston Bridge would spew 50 - 60,000 vehicles per day across the river from a new dual 4-lane motorway on the south side onto already congested streets on the north side. Yet the highway engineers claim a chief benefit of the new roads to be the removal of traffic from ordinary streets.

- Low-level bridges would sever upstream navigation to the city centre. Could dredging the Clyde still be carried out? If not, storm drains could become clogged, the river silted up, and flooding of the city centre a potential hazard.

- The historic Co-op Headquarters, a listed building, the new Laing homes, and numerous industrial premises and jobs would be affected. A tangle of feeder roads would badly blight any commercial buildings or houses left standing.



by courtesy of the Glasgow Herald

South Side severed!

A giant new motorway (M74-extension) stretching 7.6km from Rutherglen westwards to the Kingston and Twin Bridges would bulldoze a wide swathe through an important industrial corridor.

Communities would be split up, and pedestrians, cyclists, and buses would have to take the long way around, over, or under the new road. The motorway would sever all areas south of it from the city centre.

The following is a list of some of the buildings and industrial premises in the path of the motorway:

- at Eglinton Toll (see map) 42 houses, 16 shops and other businesses, including listed buildings. Motorway built on stilts here, two or three storeys high!

- British Rail's major servicing depot at Polmadie, which was only recently reconstructed and takes a significant amount of national coach maintenance work;

- factories in the Dixon's Blazes Industrial Area;

- St Andrew's Printing Works (a listed building) which also houses the Scottish Power Sub-Station (an estimate here for the relocation of the substation of £5 million);

- factories and sales offices long established in the area and employing over a thousand people would face disruption and an uncertain future even if minded to relocate elsewhere in Glasgow.

Many other buildings where people live and work would be cheek by jowl with a massive new road, elevated in sections, with all the problems of noise, petrol exhaust fumes, vibrations, danger, and visual blight.



Among the objections by firms:

"We do not understand the logic which proposes the elimination of a thriving commercial area close to the heart of the city, equipped with modern buildings and clearly attracting significant investment..." (a chemical company)

"We have at times over 700 employees... there would be a serious disruptive effect on the business should HQ and a retail store have to be relocated"

"We note that our factory is described as a tyre depot! If this was so we would not object but we are in fact a food manufacturing company... We foresee a major difficulty with the pollution... from exhaust fumes... 12 metres [away]"

Glasgow's birthplace

Townhead to London Road Link

The motorway plans are not, in fact, imaginative or new.

They were first published in a report by the Corporation Engineer, Robert Bruce, in 1945! He created a vision of a "Brave New City", bounded by 3 concentric ring roads with radial routes forming spokes to the centre, and everything old, such as the "outdated" City Chambers, swept away.

Although his plan was never implemented as such, the Motorway Box he designed is staggeringly like the present M8 which charged through famous landmarks and communities at Anderson Cross through to Charing Cross (west flank) and then east to the Townhead Interchange (north flank).

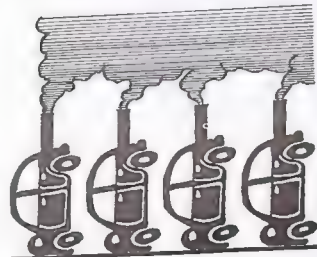
The East Flank of the "Box", or Townhead to London Road Link, in its proposed alignment (which has no planning permission), has blighted the most historic part of the city, from the Cathedral to Glasgow Green. It is responsible for the loss of many fine buildings, and many have only recently or are about to meet the wrecker's ball.

Merchant City

The threat of the east flank left in its wake a trail of blight and lack of confidence over the last 20 years from which it has only recently been recovering. Parts of the Merchant City are under renewed threat from the East Flank and its ancillary roads.

College Goods Yard

This vast area to the east of the High Street is almost as large as the Merchant City. It could be regenerated in as attractive and prosperous a way as the Merchant City, if the blight of the TLR was lifted. Acres of land will be wasted: landlocked by an octopus-like interchange and feeder roads and permanently affected by air and noise pollution. Instead it could be regenerated, providing much-needed housing, workshops, offices, and permanent jobs.



The wider effects

Pollution and noise from road traffic are damaging to people's health, and in many parts of Glasgow pollution exceeds World Health guidelines. Exhaust gases include carbon monoxide, sulphur dioxide, nitrogen dioxide, smoke and dust. It is now known that exhaust fumes also increase acid rain and global warming.

Any attempts to reduce exhaust fumes will be completely overwhelmed by the sheer increase in traffic. Strathclyde highway planners predict a near doubling of the numbers of cars by the year 2027 in justifying their proposals!

The damage goes further: New roads tend to pull development away from established areas into greenfield sites. "Ribbon development" occurs: Out-of-town shopping and leisure complexes and business parks spring up along the new road. Pressures increase to build luxury estates on the green belt, and suburban sprawl is fuelled, thereby creating even greater car-dependency.

CAN YOU HELP?

See the back of this monster!

A great deal has been achieved in just a few years: periodic newsletters - meetings - walks and talks - events - a city centre office - publicity and action to stimulate debate on the giant new roads.

This has only been possible through the generous donations of well-wishers (often in excess of that requested), and the generous and varied efforts and time of volunteers. We want to achieve more, but we need your help. Can you...

- Come to our Public Meeting
January 17th at 7pm, City Halls
(Phone for details);
- Attend the Court Hearing
February 5th and 6th
(Phone for details);
- Join: £3.50 for individuals, £10 for organisations
(Write or phone for an application form)
- Give a donation by standing order to help cover operating costs.
- Support our impending court action.

Buy an Action Bond (£1 and £5 denominations)
These can be redeemed in proportion to any monies remaining (if any left!) after court action.

- Come to meetings! Get involved!
- Help to spread the word. Ask for more of these brochures.
- Please give if you can. Your money can be as valuable as your time. We receive no funding so our income comes solely from you.

Glasgow For People
3 Royal Exchange Court, 85 Queen Street,
Glasgow G1 3DB.
Telephone 041 248 2078.

A divided city: the case for the St. John's Link

Glasgow For People welcomes the proposals for new and reopened streets, line reopenings and in particular, light rail developments, now actively being promoted by the Strathclyde Passenger Transport Executive (SPTE).

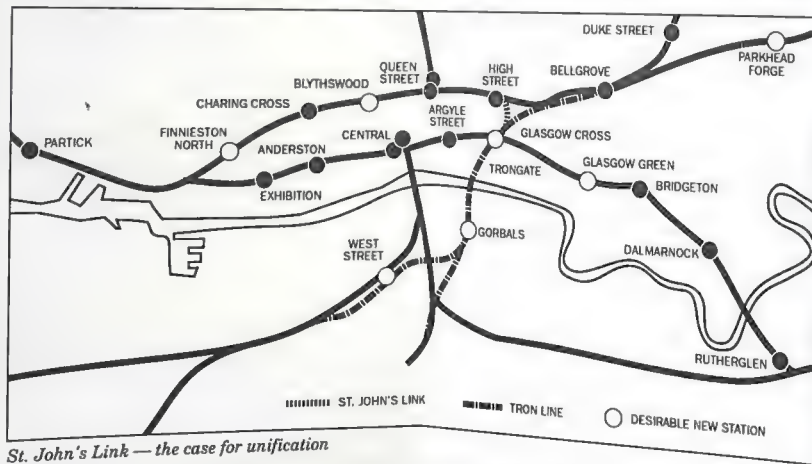
However, we are amazed at the reluctance to build a long awaited rail link between the north and south railway systems — the renowned St. John's Link.

A relic from the days of competing railway companies, Strathclyde's very extensive rail network still exists in piecemeal form in the city centre. Travellers wishing to cross the city by rail have to get out at Central Station and walk to Queen Street or St. Enoch

Underground, and vice versa.

All it would require is a short two hundred yard rail curve over presently vacant ground (see overleaf) to join the two systems. In engineering terms the design work is straight-forward and was carried out in the 1970s by the PTE! Then passengers could travel directly between Paisley, Pollokshields, East Kilbride on the South Side, to Glasgow Cross, Charing Cross, and all other stations north of the river.

Cross-Scotland journeys such as Ayr to Edinburgh would also become easier and more attractive if the Tron line (currently freight only) were reopened to passenger use as part of the St. John's Link proposal.



St. John's Link — the case for unification

Give streets back to people!

For the environment, walking, cycling and public transport are the friendliest ways of getting around. Public transport is also the most fair form of investment. It gives everyone, whatever their income, the possibility of moving at least cost.

While vast sums of money are poured into motorway programmes, most passenger and freight journeys are, in fact, very local. 60% of all car journeys are under 5 miles! At any rate, long distance journeys, freight and passenger, should be encouraged to go by rail instead of road, where possible. (By promoting a change from private to public transport, essential road users will also benefit from less congested roads.)

In Glasgow, many commuters require their cars simply for journeys to and from work, and their vehicles stand idle during the day. Despite the traffic jams, people opt for the car due to the poor frequency of trains and buses, and their unreliability. Some even claim driving is cheaper!

By contrast, in successful European cities, the number of cars entering the centre has actually gone down. By investing to improve the speed and convenience of public transport, and curtailing car use, many motorists now prefer to commute by quicker and less stressful rail, underground, and buses.

Cycling could become a popular option once again. To persuade people to return to it, we will need safe routes to cycle into the city - not giant roundabouts with cars hurtling onto and off of a dual 4-lane motorway (see Eglinton Toll inset). Cycle tracks have made way (see Eglinton Toll inset). Cycle tracks have made cycling a great success in Holland. Yet Sustrans (a

charitable company based in Glasgow which builds cycle paths), although doing valiant work, is desperately poorly funded.

Our twin city of Nuremberg, which has an excellent rail network, also has wide areas of the city reserved for pedestrians. Yet in Glasgow, the few "pedestrian" streets we have are often cluttered up with delivery vehicles and private cars! We need stricter regulation of delivery hours, and better enforcement, too.

Where cars have been kept out, trade nearly always improves, as experience on the continent and elsewhere in Britain shows. Shops and commerce thrive as turnover increases. The streets become livable again, as people can stop and talk, have a cup of coffee, go window-shopping, and even busk, free from the noise, pollution, and hazards of road traffic.

If traffic is permitted, there are also ways of making the streets safer for pedestrians and cyclists: Traffic has been 'calmed' on the continent through the use of road humps, road narrowings, and through the use of different road surfaces (which also help to make pedestrian priority clear to motorists).

Road humps are about to become legal on public roads in Scotland, and they should now be introduced quickly as an effective way of slowing car traffic down, and making streets safer.

When the Structure Plan is drawn up, it should take account of new attitudes and developments in transport. It must recognise walking and cycling as important forms of transport, and make conditions in our streets fit for them, too.



MAYDAY

LIBERTY

EQUALITY

SOLIDARITY



7/508/28/2

MAY DAY

THE PEOPLE'S DAY

For the dwindling band of workers who march behind the official banner and gather round the official platform on the first Sunday of May there will be no mention of the class struggle. The labour movement will be mobilised, not for strike action, boycotts and mass struggle, but simply to ensure that Mr Kinnock is elected to No.10.

Yet in the twelve bitter years of Thatcher, this same Mr Kinnock, and practically the whole of the labour and trade union movement, failed miserably to offer any serious challenge as the Tories heaped up anti-working class legislation at an unprecedented rate. Instead, the labour and trade union leadership re-

served their fury for any union, like the NUM, that dared take up the strike weapon in defence of its members' rights.

There were moments when Thatcher was in deep trouble - the miners' strike, the inner-city riots, the Falkland's war and the struggle at Wapping - yet on each occasion the pathetic labour leadership, her Majesty's loyal opposition, continued with the parliamentary con game and let the Tories off the hook.

The one and only occasion when Thatcher was decisively defeated was not in parliament. It was when the people themselves came onto the streets, invaded town halls and refused en masse to pay the poll tax. That should tell us all we need to know. Direct Action works.

Let the Left in Glasgow exert its influ-

ence now, as it did in March 1990 with the magnificent anti-poll tax rally. Remember it was not parliament that abolished the poll-tax - it was the people who refused to pay and came out onto the streets to voice their protest.

It is time to speak out again - against widespread DSS poverty, unemployment and homelessness; against Tory attacks on the Health Service and Education; against corruption in the District Labour Council; against the betrayal of the Kurds and all manifestations of racism at home and abroad.

On this MAY DAY 1991 it is 200 years since Tom Paine published 'The Rights of Man'. Let us raise the old battle cry once again.

**WORKERS OF THE WORLD UNITE,
YOU HAVE NOTHING TO LOSE BUT
YOUR CHAINS!**

THE SCANDAL OF DSS ADJUDICATING OFFICERS

The DSS is an arm of state-control, a sort of secret police. Its workers sign the Official Secrets Act and it's got priority over almost every other government agency. There's one astonishing power it has in relation to the claims of the victims of asbestos-related diseases. Getting the allowances due you is a long and complicated process. The DSS requires proof that the disease you have is an effect of asbestos. This means consultation and examination with many different doctors: your own G.P., three from the pneumoconiosis panel-board plus three or more at the respiratory department at the Royal Infirmary (which is a tougher test than qualifying for the Olympic Games). Sometimes the claimant must undergo a biopsy to provide proof to the authorities. Or to undergo two biopsies. Sometimes even three biopsies.

Let's be clear about what a biopsy is; it's a major operation; the patient goes under the knife. The medics search inside your lungs and other parts of your body for traces of dust. A great many patients die as a result of these biopsies. In some cases the death rate is a staggering 7 out of 10. Thus in the act of providing 'proof' of their condition to the DSS they end up being killed. The record is so gruesome that experienced workers at Clydeside Action on Asbestos advise

claimants to steer clear of the operating table. Those who refuse the biopsy are known by the authorities as 'Hostile Patient'.

However, many are 'obliged' to endure the operation. If you survive that ordeal, and the rest of the medical rules and regulations, you're then faced with the ultimate test. The ultimate test is the DSS. For the purpose of the Diseases Benefit Scheme the person who finally decides if a victim suffers from an asbestos-related disease is not a doctor, nor is it two doctors, nor is it even seven doctors. The final judge is the Adjudicating Officer at the DSS. He or she holds absolute and discretionary power. This DSS official takes the findings of the medical profession and then decides if the victim should receive the pittance of an allowance due to those afflicted by asbestos-related disease. It doesn't matter if your own G.P. tells you that you have asbestosis. The Adjudicating Officer decides whether you've got it 'officially'.

Who is the Adjudicating Officer? Nobody knows. Their identity is a closely guarded secret. We do know that the role shifts. Different workers get the job on a day-to-day basis. Some of them are little more than school-leavers. In other words a boy or girl of 18 or 19 can be Adjudicating Officers. They 'examine' the findings of the medical profession then award or reject individual claims.

It gets worse. During last year's cultural 'celebrations' in Glasgow a celebration of a different kind took place at a well-known hotel on the southside of the city. It was quite an exclusive wee party. Members of the DSS only. Prizes were being dish- out. One went to the Adjudicating Officer who had rejected the most claims and therefore saved the department the most money. We don't know whether Mrs Thatcher or Michael Forsyth or Ian Lang or the

Duke of Westminster or representatives from major insurance companies like Lloyds of London attended the ceremony though no doubt their good health was boosted by the civil servants who did them up. This horror story is happening in Glasgow right now.

Our Labour District Council was responsible for 'awarding' Frank Sinatra close on a million quid for a day's work then lost a cool £10 million on a 9-month temporary heritage exhibition. All done to attract big business to the city. But what happens to the victims of big business? The same Council gives a miserly £750 to Clydeside Action on Asbestos while their Strathclyde Regional 'comrades' gave a paltry £1000. It is a shocking and disgraceful state of affairs.

IMMEDIATE SUPPORT AND SOLIDARITY!

Clydeside Action on Asbestos is unable to register as a charity. From their paltry budget they must pay rates and rents on top of everything else, eg. electricity, telephone, stationery; heating, furniture, photocopying, general office and travel expenditure. This is patently impossible on the pathetic grants they get from District and Region.

Clydeside Action on Asbestos needs immediate support and solidarity from the people of Glasgow and elsewhere in Scotland. Clydeside Action on Asbestos, 15 St. Margaret's Place, Glasgow G1 5JY.



T/SR/28/2

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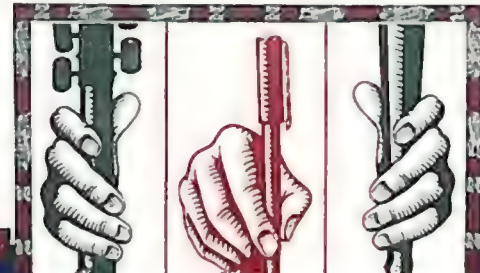
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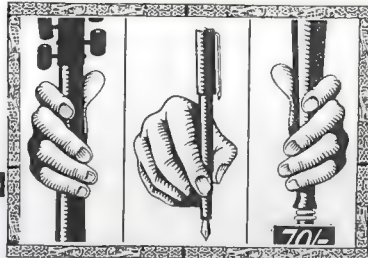
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